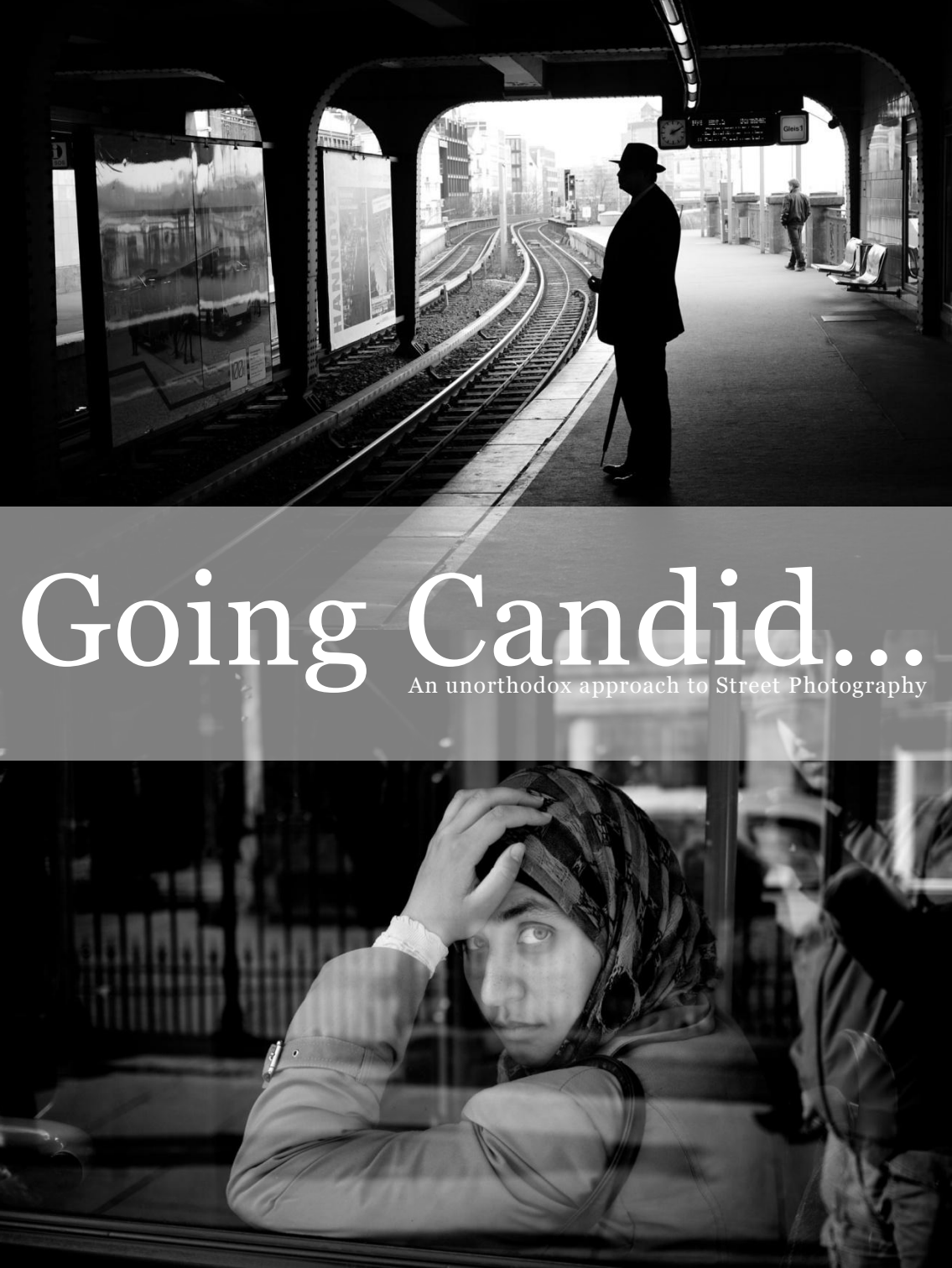

# Going Candid...

An unorthodox approach to Street Photography

VISIT…

***"Street photography is like a box of chocolates. You never know what you're gonna get."***

Thomas Leuthard

# About Me

My name is Thomas Leuthard and I'm a street photographer from Switzerland. I started to focus on street photography in 2009 when I decided to take all my photos with an 85mm lens in the streets. After some time I realized that this lens was too long for this purpose. The focal length changed, the name remained and I got closer and closer. Today I take some of my street photos with a 50mm from a very short distance.

**Why I wrote this book?**

There are several reasons why I wrote this book and why I didn't. I didn't write this book to show off or because it's hip to write a book. I was starting to blog on 500px and realized that people read it and that they wanted more. Some people even mentioned that I should write a book. It's like with a lot of other things. It just started small and got bigger. You cannot start big and say I want to write a bestseller and get famous with it. It's not the way it works. This is just a collection of my thoughts about street photography and some tips on how you should work as a street photographer.

**Why I give it away for free?**

I'm very privileged to be a street photographer with the latest gear and the ability to travel around the world. I can afford this through my full time job in Information Technology. Some of my contacts from all over the world don't have this privilege. But these people still want to learn about street photography. They are eager and motivated to get out to the streets with their cameras to make photos. Street photography is a very affordable way of photography and I want to keep it like that. That's why I publish this book free of charge…

**What is street photography for me?**

Street photography has changed my life in a way that I didn't expect it would. I suddenly have a plan in my life. I have an activity where I can use my creativity. I get challenged every day. I don't get bored because it's always different. I can travel the world for a reason and I can meet a lot of people. And last but not least I wake up in the morning with a smile. Street photography is not just another way of photography. It's a way of life…

**Why another book?**

I'm not interested in the history of street photography or the old masters. I'm interested in the way it is done today and what kind of tools and possibilities we have these days. Therefore it will be different to other books as it is my personal experience written in my way of thinking. I sometimes tend to have a slightly different view about things, but you will realize that during your reading. I'm into street photography for more than two years now and it's about time to write down everything I know about it.

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# Introduction

**Where to start?**

This is the question, most of you probably ask themselves when they start to learn about street photography. I will help you out by answering "Read this book first…". Then after reading this book, you will probably know enough to get out to the street and start shooting. Don't expect to become a master immediately. You cannot learn it in one day. You have to go through a lot of phases and you might never think you have reached the top. But exactly this is what makes it challenging and interesting.

**What is street photography?**

It's not that simple to explain. Sure you can go to Wikipedia and find an answer there. In my words, it's the documentation of life in public in a candid way. Nothing is setup, nobody was asked and it will never be the same again. It's like holding up a mirror to society. It's a single human moment captured in a decisive moment.

**When is it street photography?**

Bruce Gilden once said that *"If you can smell the street by looking at the photo, it's a street photograph"*. This brings it to the point. You cannot point your camera out to the street and make a photo. It's not that simple. I guess you have to get into it to understand it. Some people even say that 99% of the photos out there are not street photography at all. Don't think too much about this, just look at other people's photos. Most important is that a photo tells a story.

**What are the differences?**

Street photography is very versatile. The hardcore guys see strange things only. Like people in the foreground matching the background in color, patterns and so on. Some people more like a daily situation or emotion. Some make photos which make you think or which tell a story. I personally like candid portraits very much, but some people even think this is not street photography at all. There is no rule or right way. Just figure out what you like and follow that path until you get it right.

# Equipment

**Gear is highly overrated**

You may ask a lot of people and you will get a lot of different answers about which camera is the best for street photography. You can also buy a new camera every year as there is a big industry telling you that you should buy new equipment. But if you remember the old days, the masters of photography, did they have good equipment? Not really. Compared to today's features they had nothing. But with this "nothing" they made incredible artwork. Never ever think that you can do better photos with a better camera. This is absolute nonsense.

**Use your built-in tools**

There is only one thing that makes a difference in street photography which is your eye. If you have a good eye, you will see the relevant things. If not, you will have problems seeing the relevance. It sounds simple, but you just have to train your eye to become a better Street Photographer.

**The gear I'm using**

Currently I do 95% of my street photos with my Lumix GF1 and a 20mm pancake lens. For candid portraits I use my Nikon D7000 with a 50mm lens. That's all I need. There is not a lot of different equipment being used on the street. You can have a look at the EXIF data of the photos in this book by clicking on it. I have linked every photo to Flickr where you can see all the details.

**The smaller the better**

While you have to have a big camera, when you have a shooting for a customer, in street photography it's more important to have a discrete camera. The smaller the better is the key. Since I started shooting with my GF1 I noticed that people don't even realize that I have taken a photo of them. Sometimes they think I'm a tourist, which is perfectly fine for me.

***"The best camera is the one that is with you…"*** - Chase Jarvis

**The faster the better**

I like it when the camera is fast enough to capture the action. I want to be sure that I get the shot when I want it to. So no shutter lags or focusing problems are allowed. Therefore the auto focus and the shutter speed are the key elements for a solid camera on the street. Often you have to be fast and if you can shoot a series of photos it can help at the beginning to capture the decisive moment.

**What about the Leica M9?**

Some people like the Leica rangefinder cameras. They think this is the only camera for street photography. The main reason for that is the size of the camera versus the sensor size (full frame). Sure it would be nice to shoot with a Leica, but in the end you have to be able to afford it. I have seen good photos made with mobile phones and I have seen bad photos made with Leica M9's. It's not the camera that makes the photo. Maybe I will have a different opinion about the Leica one day, but today I enjoy shooting streets with an affordable camera.

# It's Prime Time

**Prime lenses: smaller, faster, cheaper, sharper, better…**

A prime lens is a lens with only one focal length (e.g. 50mm) where you cannot zoom. You have to walk to get something bigger or smaller in your viewfinder. Why should I use a prime lens? A prime lens has a lot of advantages. Here are the top 5 of them.

**Smaller**

Prime lenses can be made very small. The ones without AF motor are even shorter than your camera thickness. Especially for street photographers this can be very handy as you will not look like a photo journalist. Your street photography will become much more discrete with a prime lens, which you will appreciate a lot.

**Faster**

A prime lens is normally faster than a zoom lens. The maximum aperture on a zoom lens is not faster than f/2.8. On a prime lens it is most of the time lower which means there is more light getting to your sensor. You can shoot with less light and you can achieve a better depth of field. Just be sure to verify at which aperture your prime lens is the sharpest. The 50mm 1.8D from Nikkor is not as sharp at f/1.8 as it is at f/4. This is an important point to remember.

**Cheaper**

There are pretty cheap 50mm lenses out there, which are really great. Prime lenses are always cheaper compared to a similar zoom lens. They are easier to produce which makes them cheaper. Of course there are also very expensive prime lenses. But there will be no comparable zoom lens to them. Especially for beginners a prime lens would be the better choice. But when you buy your first camera you think you have to get as much zoom as possible. Everybody makes this mistake at the beginning.

**Easier**

With a prime lens you save the time of zooming in/out. This may sound not that important. But when you always shoot with the same focal length, you exactly know how your frame will look like. Therefore you also know exactly where you have to stand for a candid portrait to fill that frame. With this knowledge about the framing not having to zoom, you probably save one second. During this second you can shoot 4 photos which might be essential for a candid portrait. You may think that this is nonsense, but you should try it. It really makes a difference.

**Sharper**

The quality is also better on a prime lens compared to a similar zoom lens. I have never seen a bad prime lens. Even the very cheap Nikkor AF 50mm 1.8D for $120 is sharper than any average zoom lens from Nikon. I used it for 2 years and took some of my best shots with it. Just be sure that you use it on f/4 to get the best results. f/1.8 is not as sharp as f/4.

**Conclusion**

There is nothing else than a prime lens, especially for street photography. For other kinds of photography a prime lens may not be suitable. I love especially the overall performance and the price of prime lenses. For the street they are priceless and they even help becoming a better photographer. You have to think about the framing, before you look through the viewfinder as you cannot zoom. With a 50mm you will learn a lot about composition and framing. It will also speed up the preparation to a photo which can be essential. Start your street photography with a cheap 50mm and you will be fine.

# My Workflow

**It's more than you think**

A lot of people think that street photography is just pressing the shutter release button at the right moment. For me street photography is a big process where you can make a lot of mistakes and where there are a lot of challenges. I think there are a lot of opportunities to improve your photography which doesn’t really involve the act of shooting itself. There are so many factors influencing someone's work and the success of it. I would not say that I'm a successful photographer, but I can at least say, that there are some people reading my blog, looking at my photos and reading this book.

**My workflow is different**

When photographers talk about their workflow, they mean the creation of a photograph from pressing the shutter release button to the final print. In street photography and in my eyes this workflow begins much earlier and never really ends. There are so many activities you can do with your work in order to get it seen by the public. It somehow ends when you upload it to your website and share it with your community. But the good photos you may hand in to contests, print to postcards, other people will use in campaigns and so on. When a photo is being created and shared, its lifecycle just begins and the workflow starts. Ideally one of my street photos is being shared around the world that people all over the place can see it, use it, like it, print it, show it to their friends and whatever you can imagine. I will talk about the rights later in this document.

**The unseen existence**

I have seen a lot of photographers who have great work and interesting websites, but nobody looked at their photos. With my workflow I try to change this sad, unseen being of good photographs. I want to share my work among my social media contacts and my family. There are great opportunities nowadays to really get your work out of your camera onto everybody's screen. Sure it's not easy to really get famous and earning money. This book is not about earning money, it's about how you can become a good street photographer who uses modern ways of communication and a different mindset of sharing his photography.

**A three phase approach**

I see my workflow in three different phases. The first part is the preparation, an idea, a plan, learning how to see, train your eyes and such things. It’s actually everything that has nothing to do with your camera. This means all your thoughts, your reading, your looking for new opportunities and ideas. The second phase is everything with your camera and the processing afterwards until a photo is finished. So you take the camera out of the bag, make the shot, go home, process it and store it on your hard drive. Then the third and most important phase starts. What are you doing with this photo you have taken and processed? There are many ways and ideas about this phase. I will talk about it in different chapters.

**No camera porn**

A lot of people are too much into technology and cameras. The second phase gets highly overrated in street photography. Sure I like to go out to see interesting things and shoot them. But the whole camera thing with the processing is not why I do street photography. It’s not really a challenge after some time. The camera does its job and my processing is, most of the times, done in less than 2 minutes. You should not waste your time with processing and the technology. Get the basics about photography and your camera and that’s it. The rest you learn on the street by taking photos.

# Learn to see

**It's all about your eye**

In street photography there is only one thing which is really relevant. It's all about the eye, your eye. You have to see things before you can capture them. No matter what camera you are using, first you have to see what is going on, first you have to realize what is happening next and second you have to virtually compose the photo.

**Forget your camera**

A lot of people care more about cameras, lenses, equipment, file formats and other technical things. Forget all about technology and camera settings. Put your camera in P mode and don't think about it anymore. You have to train your eye first, before you can think about capturing a scene.

**Simple Exercises**

As a first exercise take a color (e.g. Orange) and shoot the whole day things in this color. You will suddenly realize how many Orange things you see in your city, which you have missed before. This means that you have to concentrate your view on one thing only in order to really get the best out of it. You don't even have to take photos; you can just walk and look around, trying to see as many Orange things out there. Often it's more important to see things than capturing them. When I miss an opportunity, I'm always happy that I have seen it in the first place.

**The street is your stage**

Also try to see a combination of things, colors, background with the people on your "stage". Imagine that you provide them a big stage and they are the actors. You just have to wait until they get on the stage before you can capture them. Find the right spot and wait for the actors to show up. Sometimes this needs time, but often it will happen, when you really want it to happen. Normally I don’t wait much more than a few minutes. Things that have to happen will happen in this timeframe. If they don’t, continue with something else.

**Start without a camera**

If you want to start doing street photography, start using your eyes instead of your camera. Go out with a virtual frame and start virtually framing things instead of shooting them with your camera. There is plenty of time taking photos afterwards, but first you have to learn to see. The hardest thing is to see the interesting things on the street.

**Train every day**

You can do this exercise every day on your way to work. Look around and start framing situations, thinking about titles, looking for opportunities. There are so many situations in everyday life that you could take a lot of photos. It's not about taking them at that time, but it's about recognizing the beauty of life in public. Look what people do, how they act, what they wear. I love to look at humans in the wild. They are so interesting and I guess this interest makes me take their photos over and over again. It's this interest, this hunger about humanity which should drive you. Your interest should be in the life of ordinary people, not in photography as such. This makes the difference between an ordinary photographer and a street photographer. A street photographer is a journalist of the everyday life. He captures the interesting aspects of the ordinary life in public.

***"If you don't see it, you cannot capture it."*** - Thomas Leuthard

# Have a Plan

**Knowing what to look for**

How would your eye be able to focus on something, when it doesn't know what you are looking for? The first thing on every street tour is a solid plan, what you want to focus on today. This can either be a "Color", a certain item like "Bags", a body part like "Feet" or a kind of composition or light situation (e.g. "Backlight").

**Getting ideas**

With this information on your mind you will walk differently through the streets and you will obviously look differently at the things you will see. You can look at other people's photos or at fashion magazines to get ideas about your project. You may just stand around in the streets and look at people to get an idea, what you would cover in your next project.

**Be different**

There can be simple ideas or there can be different ones. If you want to make your photos more interesting, you may think out of the box. You should try to be as creative, different and crazy as possible. Here's some out of the box input. Have you ever shot…

…a dog while it was peeing?
…a dog straight into its face with a flash?
…people's portraits while they were eating?
…rushing people at a railway station?
…hands doing different things?
…weird leg positions?

These are some examples to activate your brain on finding your next topic. You should not do the things others have done already. Find your own ideas, start small and get bigger over time. There are so many ideas out there.

**Make a list**

It helps to make a short list with criteria which you have to stick to. This would be a short concept of boundaries which you have to follow for every photo you take. It will make your selection of motives much easier. Such a list could look like this:

- ☐ **Shoes**
- ☐ **Interesting ones only**
- ☐ **Standing people only**
- ☐ **Camera on the floor**
- ☐ **From the back**
- ☐ **Close**
- ☐ **Don't ask**
- ☐ **50mm**
- ☐ **Open Aperture (e.g. f/2.8)**
- ☐ **Square**
- ☐ **Color**
- ☐ **A series of 10 photos**

With this list in your pocket you go out. You will only focus on interesting shoes. You will look where people stand, you will try to figure out, how to get a shot without being noticed. You will figure out which settings are the best. Especially the autofocus might be hard to control, if you don't want to lie on the floor looking through the viewfinder.

**Lean equipment**

When you have a solid plan, you know what you want to shoot and then you also know which lens you will need to carry with you. I often see people walking around with big bags in the streets. This should not be the case. You just need one camera and one lens as you have one project you want to shoot. It’s very important that you don’t carry a lot of equipment with you. When I shoot candid portraits, I use my Nikon with a 50mm. When I shoot other kinds of street photos, I use my Lumix GF1 with a 20mm lens.

# About Light

Photography would not exist without light. It is all about light, although in the streets you don't have much choice to steer light. You can still prepare a lot, not to make any mistakes. First of all you choose the right daytime before you go out to shoot. Here is some advice on light situations (morning and evening sun is much softer):

**Sunny (difficult)**

Although everyone likes sunshine, in street photography sunshine is very difficult. Especially when you want to shoot portraits, it's too bright in the direct sun. You will see hard shadows on the person's face which is not nice. When there is direct sunshine you may shoot silhouettes or shadows, but no portraits. You can play a lot with shadows…

**Rainy (not nice)**

People don't like rain and photographers would not go out as the camera could get wet. On a rainy day people will not take so much attention to their environment as they normally do. They are busy not getting wet. And the harder the rain the better it might look. The only problem might be not getting wet and that you will have enough light. Increase your ISO value to compensate low light. But definitely give it a try in the rain...

**Cloudy / Foggy (perfect)**

I love it when it's cloudy or foggy. Then the fog or the clouds act like a big soft box and the light is much softer than at full sunshine. You don't have to bother too much about where the sun is coming from. So you can focus directly on your objects you want to shoot. To start as a beginner in street photography you should choose cloudy days to practice. It will be so much easier and you will get better photos.

**Night (special)**

Some people might say that at night you cannot shoot. That's not true. In cities there is a lot of light pollution, meaning too much light; it will not get dark during the night anymore. On Time Square you could read a newspaper in the middle of the night. Use this problem as an advantage and go out at night. Look where the light comes from and use it in your composition. You may use a tripod not to shake your camera too much. Make shots of still objects or compose with motion blur. It’s a completely different experience to shoot at night.

**Correct light situation**

Be sure that you are not taking your photos in wrong light situations. Always know where the light comes from before you take the shot.

***If you want to see faces, have the light in your back (Portrait).***
***If you want to see forms, have the light in your front (Silhouette).***

Light is always there, play with it, use it, include it into your photo. The better you understand light, the better your photos will get.

**Tripod or not?**

Increase your ISO value to compensate low light (or use a tripod). In the streets a tripod may not be handy, except for motion blurred shots or long time exposures. Find a way to put your camera on a solid surface to prevent using a tripod.

**Conclusion**

Try out different light situations in order to learn how it works and where the difficulties are. The more you know about light, the better you get and more convenient you feel. You should go out at different times of the day to get an impression of the different light situations. It's important to understand light, as without it, there would be no photography...

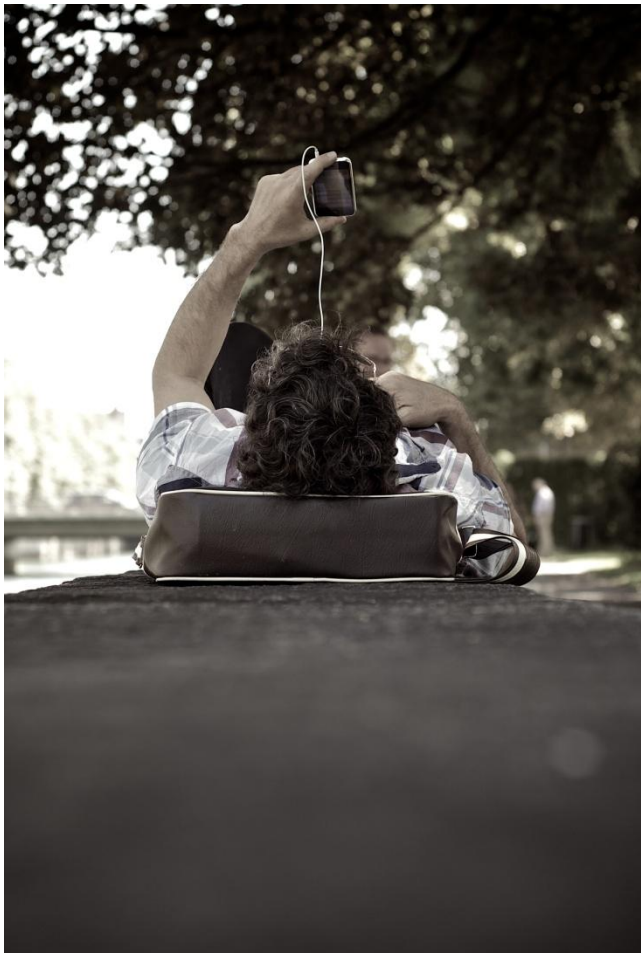
# Composition

**The one and only thing**

For me composition is the only thing to make an interesting photo. Many people think they can make a difference by knowing their camera, making manual settings or knowing all the old masters of photography. The only thing for a good photo is composition. There is so much you can achieve.

**I like it on the floor…**

A lot of photographers don't really think about their camera position at all. They shoot from their normal eye level, which is what we see every day. This everyday view makes a photo boring. While a new point of view can spice up your photos, without a big effort. Just go on your knees or put your camera on the floor. This already helps in certain situations to get an interesting view on something average. To shoot children or dogs you have to go down anyway. You should even try it from the lowest position possible: the floor. You will see an interesting difference. The same you can say for the bird's perspective. The only problem is that this is much harder to get.



**Depth of field**

With a fast lens you can play around with the DOF (depth of field). This helps you to blur the background in a portrait or point the eye to a certain area on the photo. Although I normally say that the camera is not that important, a good lens with an open aperture can help you making good photos. Already a cheap 50mm f/1.8 would be a very good choice. You will be able to do a lot of things with such a 50mm lens on the street. This would be a good investment.

**Internalize it**

You cannot know enough about composition. For me this is a topic I cannot get enough of. I always try to internalize it. On the street you often don't have the time to think about composition. You just have to press the shutter button within a fraction of a second. If you have not internalized the whole composition topic, you will miss it. You may center your object too much, cut off the feet or miss some other important aspect of a good photo.

**Conclusion**

You can make an interesting photo from a boring subject, but you can also make a boring photo from an interesting subject.

# Camera Settings

**Forget about it**

Too many people think a good photo has something to do with manual camera settings. The settings are not really relevant to a good photo. Today's cameras are good enough to set everything themselves. So why not try focusing on the composition and leave the camera working on the exposure. You will not lose anything, when you set your camera into P mode.

**Trust your camera**

At the beginning you may have difficulties to keep track of all the things you have to do while taking a photo. Why not trust your camera and not think about the settings. There are still enough things you have to consider before you can press the shutter release button. You will learn enough about exposure after a certain time.

**Use Mode P**

If you are a beginner, don't think you are a better photographer, when you shoot in manual mode. At the beginning you should just use the P mode and you are more than fine. On my Lumix GF1 I don't use anything else than the P mode. It works great and I don't have to think about anything. Don't think that you are a worse photographer by using the P mode. It's not the settings which make you a good photographer.

**Use Mode A**

After a certain time you may have your camera under a certain control and can move over to the A mode. The aperture priority mode I use very often and it is useful to steer the level of depth of field of your photo. For my candid portraits I always use Mode A with an aperture of f/4 while the camera sets the shutter speed.

**Use Mode S**

The shutter priority mode I only use when I want to create motion blurred shots. When someone is walking by an interesting background, I can motion blur him. I use a shutter speed of about 1/20 for a walking person. You have to use a tripod or have to ensure that you don't shake your camera.

**The right exposure**

I think it's more important to get the right exposure on your shots than the mode you are using. Some lenses are brighter than others. I normally use matrix measuring with an exposure correction of -0.7EV on my Nikon with my 50mm lens. This is something you have to try out and get comfortable with. I don't think you have enough time to change your settings during a shot. You have to know upfront what is working best in most of the cases.

**Talking about ISO**

ISO is a difficult thing. Especially on crop factor cameras. You should know how high you can go, not to get too much grain in the photo. This is different on every camera and I try to stay away from higher ISO values. For me the limit is at ISO 800. I don't go higher except when I really have to get that shot.

# Decisive Moment

**The right moment**

Before you can press the shutter release button, there must be the right moment. At the beginning, this might be a bit difficult to judge, but after a certain time you will know it by heart. You build a certain instinct when you should take a shot. It's all about practicing and experience.

**Shoot a series**

You may take a series of photos in order to get the decisive moment. At least at the beginning you may not be sure when it's the right moment. Then you keep shooting and decide on your computer which photo is the best. In the digital age this is not an issue anymore.

**Get experienced**

The more you shoot in the streets, the more experience you get. From my personal experience I can say that you will build the right sense for the right moment. You will start seeing things before they will happen. You will know when it's time to press the shutter release button.

**It's not always luck**

Some people say that it's all just luck. Sure there is also luck when you shoot in the streets. But I think that luck comes with good preparation. Sometimes I see things while processing a photo which I have not seen while taking the shot. In the end it's important what is on your photo and not if you have all seen and composed yourself. I even think that the subconscious mind is also working for you while shooting in the streets.

***"Luck is what happens when preparation meets opportunity."***

Seneca

# Perspective

**You can make a difference…**

When you want to make a difference and taking you off the crowd, you have to choose a different perspective. We as human beings are seeing our life on about 1.70m (depending on your body size). This is a fact. Everything which we see from this perspective is common and therefore boring, not that interesting. This is reason enough to change your point of view (POV). There are only two ways of changing your POV. You can go either higher (like a bird) or lower (like a frog). Since going higher is more difficult than going lower, I take more shots from the floor. From the floor is very simple and the effect you get is interesting and unique. You can shoot nearly everything from the floor.

**Get down to the floor**

I love shooting from the floor. Especially nice shoes or dogs look much more interesting when you are on "eye level" with them. It's all about perspective. I like it especially, when you see ordinary things from an extraordinary perspective. You should try it out and crab on the floor for a whole afternoon. You will see that the world looks completely different. You can also just place your camera flatly on the ground; you don't have to look through the viewfinder. The only problem is the auto focus, which sometimes focuses on the background instead of the object. But often you can still use your viewfinder. It depends on your effort.

**Make a series…**

Try to make your next shot more interesting by changing your point of view. You will see that your photos will look differently. Make a whole series with floor shots and you will love this perspective, I can tell you. It must not be only shoes, but also dogs, legs or whatever you see, crabbing on the floor…

# Post Processing

**Forget about Photoshop**

A lot of photographers think that they need Adobe Photoshop to really be a good photographer. Sure it's the best tool to process your photos on the market. It is also the most expensive and most complex one. In street photography post processing is not as important as in beauty or fashion photography. You will not be a better photographer using Adobe Photoshop. I remember a comment from Siegfried Hansen (one of the best street photographers in Europe) in a forum that he is using a 10 year old version of Adobe Photoshop Elements to process his photos. And even there, he uses some automated processes only. He works with his excellent eye and the rest is not relevant to him. Very interesting to see…

**The least amount of time**

In my opinion you should spend the least amount of time possible in front of your processing software. This time is wasted as there is only a small amount of improvement you can achieve on your photos with processing. Or in other words the main tasks of this process should be automated. Another thing is to ensure that you use the same style of processing to get your own style. I don't have a style at the moment to be honest. I change from B&W to color and vice versa.

**What is the best tool?**

There is no best tool in processing. The best for me is a tool which helps me automating and which also can be used to organize my photos. I use Apple Aperture in the latest version for that. It's about the same as Adobe Lightroom. There I can organize my "keepers" and sort them by the city they were taken in. I always remember the city, when I look at a photo. For me this is the best solution and I use Photoshop very seldom, but not for my street photos.

**Which ones to keep?**

Choosing the photos you want to keep is an important process right after you come back from a tour. Especially when you don't want to run out of disc space in a few years, you have to choose the right approach. There are people keeping all the shots from a tour. This is nonsense. You come back from a tour, choose the best shots, import them into your software (for me Aperture), process them and share them; finish! The remaining 95% of the shots have to be deleted. Yes, they have to be deleted. If you cannot delete your bad shots, you will have a problem sooner or later. And also the curator, who will find your unexposed exposures after you have passed away, will thank you the day, he has to go through them. Am I right John Maloof (the Vivian Maier curator)?

**My way of processing**

Coming home after shooting in the streets, I always remember some of the good shots. I normally process them right away. I don't look onto the camera display during shooting, as you cannot see a lot and you are out to shoot and not to look at photos. I import all the good shots into my processing tool and then I do the following steps:

- ☐ I check for the quality (sharpness/noise) of the shot
- ☐ I straighten if needed
- ☐ I crop if needed (only very little)
- ☐ I run my preset, which includes the following:
- ☐ Add more contrast
- ☐ Add more definition
- ☐ Sharpen
- ☐ Black & White (33% Red / 33% Green / 33% Blue)
- ☐ On colored photos I reduce the saturation by 10-20%
- ☐ On colored photos I increase the vibrancy by 10-20%
- ☐ I add some vignette to some of the shots

It's always a bit different. You cannot say it's like that all the time. Depending on the photo, you sometimes do a bit more, sometimes less. Often we think too much about image processing. If you look at the photo the next day, you would even do it differently. It's a flavor of your current feelings.

**My camera settings**

Maybe you are also interested in my camera settings. I shoot with my Lumix GF1 in P mode with intelligent ISO and I will not touch anything of the settings. I shoot in RAW + JPG, where the JPG's will be in B&W. On my Nikon D7000 I work in A mode (aperture priority) with an aperture of f/4.0, EV -0.7, Auto WB, matrix measuring, single auto focus spot and in RAW. Try to shoot in RAW as it will give you the biggest amount of options, but also the biggest files. Since you keep only the best shots, this is not that relevant.

**Balancing your work**

It's not a good idea to shoot and not sort out. You will lose track of your work, while you create new photos. This might be fine, when you are on a trip and shoot a lot without having the time to process. Right after your return there must be done some post processing. I'm still suffering from my New York trip one month ago. There I took 4'500 photos, which still are unprocessed. I mean there are about 400 keepers waiting to be touched. I'm working on it. Losing track is the worst thing you can do. You may forget about some good shots.

**Backup your work**

Although you should think that backup is a common task, there are still a lot of people not really having a good concept. At least your keepers you should back up regularly. There are several ways. You can use an external hard drive and copy them with a backup job. There is software available like Time Machine for the Mac OS. There is also only storage available for backup. And another simple way is the use of a photo community like Flickr. There you can get the original file of every photo uploaded. Sure the RAW file is not there, but this feature can still be useful. Especially if you need one of your photos to send in for a contest, to print it or whatever needs to be done immediately. Then you just pull it of Flickr. Maybe the best keepers (top 10 of the year) you should burn to a CD and store it off-site of your apartment or online (e.g. encrypted on your web server).

# Color or B&W

**What a question?**

When I was in New York City, I realized that you cannot convert every photo into Black & White. There are photos which look much better in color. But if you ask people, there are always some who only like Black & White. It was a difficult decision, because your portfolio will look different when you mix color with B&W. I'm wondering if this is just a phase or if this will remain?

When you compare the photo below to the one on the next page, which one do you like better…?

**Is street photography B&W only?**

I'm wondering why I should convert a photo into B&W, when there are strong colors making a photo even better. One thing is that a lot of people think, street photography is B&W only. I don't think this is the case. The other thing is that you should have your own style and then you may not mix up with colors. How does it look on your website when there is color and B&W and color and... For me this is a pretty difficult situation. Maybe I have to decide how I should go forward in my career as a street photographer. Should I just publish B&W no matter how it looks? Or should I start sharing color work only? At the moment I decide by photo, if it will be color or B&W.

When you compare the photo below to the one on the previous page, which one do you like better…?

**It’s your decision**

In the end it's you who decides about the style of your photos and not to listen to other people's taste. A personal style is also a personal taste and a personal way of processing. You either take your photos for the crowd or you remain yourself. When this is matching, then it's perfect. But since I take my photos for me and not for the crowd, I will probably decide on each and every image ad hoc, if I should make it B&W or not.

**A Style is changing**

In street photography there are no rules. So it's on you to make your photos as you like them and hopefully your followers will like them as well. If not, stay on the bus and keep doing what you are doing as you do it just for you. If you are feeling about color, make it in color. If you are feeling good about color, make it in color. If you are feeling better about B&W, make it in B&W. When I look at the photos I have taken so far, my style has changed already several times. Maybe this is just a style changing moment and I will answer the question "Why do you shoot in color?" in my next interview with "I was in New York City, thought about it and decided not to shoot in B&W anymore..."

**Try it out**

At the end of the day you have to try it out. Try to focus on matching colors on the street next time. At least in such a situation you don't have to decide about B&W anymore. You should not limit your view on B&W. There are so many colors out there and there might be a change in street photography to go towards color. It will be different, but we have to use the advantages of today's technology to capture life in color.

**Keep shooting in color**

Sometimes people ask me, if my camera is setup to shoot in B&W. Don't do that as you can never go back to color. Always shoot in RAW, which is in color. Then you have all the choices and the best base to process your photo. I know that it uses a lot of disk space, but you have to keep only the best 5% of your photos. When you delete the rest, it's not too much of space wasted.

**Be hard on the selection**

It's important that you are hard with yourself on the decision which photo you will keep and which ones you have to delete. It's not about quantity, it's about quality. At the beginning it might be hard to get really good shots, but after a certain time, it will be easier to delete 99% of the shots of one day.

# Grow your Balls

***"Street photography is 80% balls and 20% skills."*** *– Eric Kim*

Eric is absolutely right with this expression. It's mostly about having the guts to approach people in the streets taking their photo. Although there are other concepts in the streets than shooting faces, there is nothing more intense than a real candid portrait of an interesting character. There are many characters out there; you just have to see them. Seeing them is easy, but getting them on your sensor much more difficult.

**Improve your social skills?**

I would say you start asking people to take their portraits. There is a 100 Strangers project going on on Flickr. Start there and take your first 100 portraits asking strangers. Then you have the skills to convince people and also the outdoor portrait skills. Having these skills, you now go out again and do the same thing without asking.

**To ask or not to ask?**

I don't like to ask and I never do, except someone has already seen me and I still want to take his portrait. Then I have to ask to get the shot. But all the other times I don't. Sometimes people yell at me, but this is not really a problem. You can still talk to them, telling them what you do and delete the photo, if you really have to.

**They don’t beat you**

Most people are afraid to take a photo of a stranger in the streets just because they think, these strangers could yell at them, could beat the shit out of them or break their camera. I have done this for about 2 years now and sometimes go really close. I was just in New York and had not a lot of problems. Sure, there were people yelling at me and there were 4 Afro-American people standing around me, but I managed to solve these "issues" without a problem.

**Which focal length**

There is also dependence between the focal length of your camera and your balls. Generally I tend to say that

***"The shorter your focal length is, the bigger your balls have to be…"***

Meaning that street photography is easy with a large zoom lens, but it gets harder when you have to make a candid portrait of a stranger with a 50mm lens. Maybe you can start with a zoom lens, but you should get closer over time. Furthermore it's also important that people look into your camera. This makes it even a bit harder to approach people. But this is more about your technique on how to approach people.

**It’s not that hard**

All I can say is that you have to get used to it and you can practice it. It's much easier that you think it is. Don't think it's harder in your city than anywhere else. Maybe in a foreign city you feel more comfortable than at home. I can confirm, it's not easier in bigger cities. It's more or less the same everywhere.

**Things to remember**

- ☐ When you look like a tourist, it might be easier
- ☐ When you shoot at tourist places, it might be easier
- ☐ When you use a big camera, you look like a journalist (= more questioning)
- ☐ When you use a small camera, you look like a tourist (= less questioning)
- ☐ Pretending to shoot something else is an easy way to disguise yourself
- ☐ There are certain techniques to make a candid shot easier
- ☐ Prevent eye contact with your object which prevents discussions

# Going Candid...

**How to jump into people's faces…**

I like candid portraits and I really go close. Up to about 3.5 feet is normally the distance I go with my 50mm on my Nikon D7000. This gives pretty interesting portraits and intensive looks of the strangers you shoot. I never ask neither before nor after, because it will not be the same as a candid portrait:

***"If you ask before, they look different into your camera.***
***If you ask afterwards, you have to delete a good photo."***

But how do you get that close? Here are some tips I can give you.

**The right place**

It's important you do something like that in a very crowded area. Either at a railway station, at bus stops, a festival or any other place where there are lots of people. Another advantage is, when people are standing still. Moving people are much more difficult to portrait. So ensure you get them somewhere they have to stand still. Even a zebra crossing is a good place. They wait at the red light and you can shoot them. You have to remember that they will always tend to look into the direction where the cars, the buses or trams are coming from. If you stand at the other side, they will not look into your camera. Be sure to choose the right side regarding light and the direction they will look.

**The right models**

A candid portrait is one thing, a character face another. You have to find the interesting faces. I like old people who have a face telling a story. Not the average guy, people who stand out of the crowd. In big cities there are plenty of them, you just have to watch out for them. Just walk around in the places mentioned above and keep your eyes open. You will see them.

**The best camera**

As you jump into their faces, the camera is not really important. Normally I like a small discrete camera, but for these kind of shots, it's not relevant. I use my Nikon D7000 with a 50mm AF-S 1.8 G. If you use a full frame camera, you may use an 85mm lens. A fast auto focus would be useful and a frame rate of 4 shots per second would give you good results. I always shoot 2-3 times to ensure, I really get it and one out of the series will be sharp. Often you have only one second while they are looking at you, so you have to be prepared. This means you have to already point your camera at the person, focus on the eye and be ready to shoot. They will turn their head, look straight at you and then you have to shoot fast.

***"The street has many faces, find the interesting ones…"*** - Thomas Leuthard

**The settings**

Since my lens is the sharpest on an aperture of about f/4, I use Mode A with aperture f/4, the shutter is set by the camera (be sure it's fast enough, at least 1/160 with a 50mm) and the ISO value depending on the light. Often I use ISO 400 as in the city it's always a bit darker than out in the field. I set it to “Continuous High Speed”, so my camera takes up to 6 frames per second while I shoot. The auto focus is on continuous and the light meter on matrix measure. With the 50mm from Nikon I normally have an exposure correction by -0.7EV.

**The guts**

It's not everyone's thing to jump into other people's faces, but you can get over this barrier. You just have to practice with a longer lens and maybe ask first. Then you may be able to get closer after a while. You will figure out that it's not that bad and hardly anyone says anything. At certain events people don't even care. The more people, tourists and photographers are there, the easier. Try it! May after 2-3 beers it will be easier, but as I don't drink, I cannot judge that.

**The technique**

You find the right place, the right character and you just approach him. Maybe you pretend to shoot something else first and then point at the person and press the button. Wait until 3 shots are made and walk away. The most important thing is that you never, never ever, have eye contact with your subject. The only eye contact happens through the viewfinder. If you look at the person, they realize that you have taken their photo and they will ask questions. And when they ask questions, you have to answer and it might get difficult. Just approach, shoot and walk away.

**Two videos on “How to…”**

I have made two short videos to show how this works. I guess you can see what I mean and you can follow the technique or how it works. It was a big festival and there was music and a lot of people. At such events there are a lot of characters in the streets and it's very easy to take their portrait. It's not as difficult as you think. Have a look and try it out yourself:

**Video 1** | **Video 2**

**Conclusion**

As you can see in the videos, people even looked at their back to see what I have shot. Meaning, when you do it right, they don't really get it. Just pretend that you did not shoot them and walk away. There are only very few people who will approach you and ask something. Then you will just have to have a good excuse or you delete the photo right away. Not a big deal, just be friendly and follow their request to delete, if they want you to.

# Safer Shooting

**How to shoot safe?**

A lot of people don't have the balls to shoot candid portraits or don't even point their camera to someone else. There is an easy and safe way to shoot without fear. It's a bit sneaky and cheap, but the photos speak for it. You shoot people sitting in buses, trains, trams and taxis. Depending on the light situation, there are really great opportunities available out there. And when these vehicles stand still, you have a lot of time to prepare and the people in the vehicle have time to "pose".

**One of my best shots…**

The next photo I shot in a “safe” way when I was walking down the streets in Edinburgh (Scotland). I saw this lady sitting in the bus. I just pointed my camera on her and pressed the button. In that moment she looked at me…

**They will always look outside**

The best thing is that they are captured in their vehicle and cannot do anything. You just have to be ready with your camera, because they will look away, as soon as they see you. So you have only one or two shots. Don’t miss it; it's your chance to get a good face without having to get too close to someone. Actually you get close, but there is glass in between. Another good thing is that people in such a vehicle tend to watch outside the window.

**Shoot at night**

Try this also at night, when the light is only inside the vehicle. Then it's completely different, but maybe also a bit more difficult. Just wait until the bus stands still, keep your camera still and shoot. The light situation will be amazing.

**For the expert: Panning**

If you are an expert in shooting people in public vehicles, you can shoot the tram or bus, while it's riding. You make a kind of a panning with a passenger looking out at you. So you follow the person with your camera and a short shutter speed (about 1/20). Everything around will be motion blurred and the person would be sharp and in focus. Not that easy, but would be a great effect.

**An easy way to shoot**

In the end, people will think you are a tourist, shooting a public transport vehicle. So they might not worry at all. You should not worry as well, as you just shoot a public transport vehicle as you are a fan of buses. Actually I met a guy in Edinburgh who loved to shoot buses. I'm more into people riding buses, as you can see in my photos...

P.S. This also works very well in restaurants, cafés and so on...

# 3 Ways to Shoot

**The Unnoticed Way**

You can shoot street photography while people don't take any notice of you. This might be the best way in order not to influence their reaction. People would act as they normally do as they have not seen you with the camera. A disadvantage might be that they will not look into your camera. I normally like when people look into my camera as this gives a certain connection; it's a way of communication with the person in the street and me the photographer. There are situations when this look is not necessary and when it's perfectly fine.

**The Surprise Way**

Another possibility to shoot people in the streets would be the surprise. You just point the camera to someone and press the shutter release button. The person sees you and realizes that you take photos of him. The reaction of this kind of photos might be different, not natural or even shocked. A lot of people don't like to be photographed and you can see this from their reaction. I prefer this kind of shooting in the streets, as it somehow shows the reality. I'm aware that some people might look astonished, angry, shocked or how you would call it. But this is the challenge, when you do candid portraits.

**The Asked Way**

And last but not least you can always ask someone to take his photo. I never do that or only in very rare moments. The most difficult thing is that you have to get a natural look of this posed moment. When you don't know this person, you don't know how he looks in a natural way. If you are not used to street photography and if you are afraid of the reaction of the person, this might be the best way to start off. It also helps you growing your social skills of talking people into something. You may even get a lot of information about a person you didn't expect, but which could be interesting.

# The Law

**What is right and what is wrong?**

There is always a huge discussion going on about my candid portraits. I know that it might be difficult from a law perspective; I know that there is a right on personality. But on the other hand I don't want to make posed photos. That's not street photography anymore. The same opinion I have regarding asking afterwards. For me this is too much effort and will not lead to success.

**I'm not a lawyer**

I couldn't really find an article yet, which shows, what will happen, if someone finds his photo on Flickr. We do this for the sake of art and not to disrespect somebody. Often people are just actors on a street photo and it could be anyone acting like it. People would be interchangeable, but not replaceable. There must be humans in the photo, so I have to shoot them. Without them, it would be boring.

**Stay on the safe side…**

If you want to be on the safe side, you have to stop shooting or at least stop publishing photos of strangers on the Internet. But this is something I would never do. It is your personal choice if you want to live with the fact that you do something which might be against the law. Or you find a way that makes it compliant with the law. Shoot only people you won't recognize on the photo and so on. Read the next chapter about legal street photography.

**…or don't care at all.**

You cannot really do good and effective street photography by following the law by 100%. You either go candid and forget the law or you follow the law and lose the spirit of street photography. This is my personal opinion. Everyone has to figure this out for himself and do what he is comfortable with. I don't suggest doing this; I just tell you how I do it. It must be right for you.

# Legalize it

**How to legalize street photography...**

A lot of people have problems shooting people in the streets. They are afraid of the law in their country and this is hindering them to go out and point their camera towards someone. There are some simple ways to get around this issue. Here are some suggestions:

**Don't shoot portraits**

The main thing with the law is that people should not be recognized on a photo you want to publish. You try to keep your camera away from a person's head. You now think this is boring. It's not. Look at the example on this page. When I look through my photos, there are many compliant photos in my photo stream.

**Shoot against the light**

I once wrote "If you want to see faces, have the light in your back. If you want to see forms, have the light in your front." You can make silhouettes against the light to prevent people from recognizing themselves. This is actually a very nice technique which gives you wonderful photos which are fully compliant.

**Shoot people from behind**

This sounds a bit weird and you may think that this doesn't really give a good shot. Just look at the next two photos to see what I mean.

**Motion blurs people**

You can also hide someone's personality by blurring him. With a longer shutter speed, moving people will blur and will not be recognized anymore.

**Shoot dogs**

I know some people might smile now. But why don't you just try shooting dogs in the streets. It's an easy target and from a law perspective you can get a compliant shot. You will then be the first "Dog Street Photographer" and there might be some potential to get famous. I mean this and I'm totally serious. It would give a good series to start with. Just consider doing different things at the beginning to get people's attention.

**Shoot at public events**

In Europe you can shoot anyone who participates in a public event like a parade, demonstration, carnival or public party. Not only are the people in the parade, but also the spectators included in this rule. So there you have enough possibilities to shoot some people straight into their faces. You can even be part of the happening, being dressed up and just shoot random people. Another tip: Just be there one hour before it starts and you will see a lot of people preparing and doing things you might not see every day (like dressing up, etc.)

**Ask the person afterwards**

I would not ask someone upfront, as it will change the look of a person. You may take the shot and talk to the person afterwards. If you really want to be sure that he agrees, you have to have a model release signed off. There are such contracts available for the iPhone/iPad (look for EasyRelease) which makes the handling much easier (they sign with their finger). With this practice you have bullet proof evidence that you can use and publish the photo.

**But remember one thing**

Don't think that you can setup a street photo. That is not the meaning and this is not right. In my opinion this is even worse than breaking the law by publishing a stranger's photo. So don't even think about it.

**The conclusion**

There are enough examples to show you that there are legal ways to street photography. If you still don't go out to shoot in the streets, you are a wimp. Stop using the law as a reason why you don't go out to the streets to make interesting photos. Anyone can do it and there is nothing illegal about it, when you do it the right way.

# Ethics

**Introduction**

When I saw this man (next page) running on 5th Avenue in New York City, I was quickly thinking if it would be appropriate to make a photo of a man not having any legs. I decided to take it because there is the fact that this is a sad thing but also that there is high tech giving these people a life back. Furthermore it's showing what happens out in the world and how diverse humanity can be.

***"Life is not wearing make-up, it's unadorned."*** - Thomas Leuthard

There are a lot of people thinking of not taking a photo of certain situations or people. It's all your decision about what you shoot and what you don't. You have to be comfortable with the situation. If you don't like what you see, look away. For me it's important that I show life exactly as it happens. No setup, no asking, no posing, nothing. Just look around and shoot what you see...

As street photography lives from the things you don't see all the time, maybe some people think it is a kind of attraction. I don't think so. It is just showing life as it is. For me street photography is a way of photo journalism. You document everyday life on the street. Whatever happens, you document it, no matter what it is.

You should not focus on beggars as they are an easy target. That is not how it works. You should show the reality, contrasts, how life is happening. There are people lying on the streets and others are just passing by looking away. If you have problems shooting things which might not be ethical, then you can also ask upfront. You can also shoot a person in a way you won't see the face by lowering the camera to the floor. This makes the photo very interesting and you can have it in an ethical way.

In my opinion there are no ethics in street photography. You are the person who decides to take the shot or not. If you don’t take it, someone else will.

# Rocking Flickr

**Introduction**

Flickr is still the most commonly used platform/community for photos these days. Although there are a lot of good photographers moving over to 500px, I still believe that Flickr has the potential to show your work to the world. The first thing on Flickr is a Pro account, if you can afford it. If not, use the free version until you can afford it. It's a $25 dollar investment for one year. It shows others that you are serious about your photography and that you really use Flickr as a professional tool. You will have a lot of advantages using a pro account, like the stats feature.

**A solid photo stream**

The first step is always to produce some good work. Without good photos in your Flickr photo stream you cannot conquer the world. Therefore you upload at least 10-20 of your top streets to your profile. Before you have achieved this, you should not continue to read this book. Or at least skip the Flickr sections.

**Many contacts**

It's like in real life, the more you socialize, the better you get around. It's the same as on Facebook. You have more power with a lot of friends, no matter what you want to achieve. I have over 1’550 people following me so far while I follow the work of over 1'900 people (so 350 people don't like my work). I probably only know 5% of them. It's not important that you have met your contacts in person, it's more important that you like the same kind of photography. Don't add someone who doesn't have any street photo in his portfolio. As you want to see only photos related to street in the "Photos of Your Contacts" stream. After you have uploaded your top streets, you search in Flickr for some good street photographers you like and add them to your contacts. This person gets an email and might add you as well, depending on the contacts strategy this person follows. You can differ your contacts from your followers in the "Contact List" menu of Flickr.

**Join many street photography groups**

There are a lot of groups about street photography. Some groups have the word “Street Photography” in their names, some have different names. You should join them all or at least the big ones. But how do you find these groups. You can either search for them through the Flickr search or just look to which groups certain photos of your contacts belong to. Especially with the non-obvious named groups this helps a lot. There are some good groups not called street photography at all.

**Make a Top 50 set**

Nothing worse than you open a Flickr profile and you have to search for the top photos of this person. Therefore I highly suggest creating a "Top 50" set which you place at the top of your sets. This can be automated with a service from Dopiaza based on interestingness. This set is being updated about once a day. Check out my Flickr Photostream to see, how it works. There are also sites like Flickriver which do the same, but I don't want to switch pages, while surfing on Flickr. Your contacts should have it as easy as possible to find your masterpieces.

**Upload them continuously**

Try not to overload your Flickr account and your contacts by uploading a lot of photos at once. Keep the upload stream low and upload just 1-2 photos a day. You may upload one in the morning and one in the evening. Like this your photos get the biggest attention. Depending on your location you may upload your photos at the time when the biggest Flickr crowd (probably the USA) is getting up in the morning. You may also change the time when you upload and figure out when it's best to do so. The point of time, when you upload a photo, is very important.

**Geo-tag your photos**

Flickr has a feature to tag the location of your photos. Just make a use of it. Especially when you search in a certain area like a city you visit, you may want to find the good spots for street photography or find some good photographers who are in that city very often to shoot their photos. With the map and the view option you can really find a lot of good photos.

**Tag your photos**

A lot of marketing people search in Flickr for photos they want to use for different publications. The better you tag your photos, the higher the chances are that they find your photos. You can have up to 75 tags per photo as a Pro user. Use this feature as it is quite handy. You can also mass tag your photos in "Organize & Create" which is even easier. Please don't use tags which don't apply to your photos just to get attention. It's about marketing, not about spamming.

**Add your photos to groups**

With a pro account, you can add your photos to 60 groups (10 on a free account) in Flickr. Use this option to get your photos visible to a big audience. First of all you have to join a group, before you can add photos. It's important that you only post photos to groups related to street photography or at least about what is visible on your photo. I have posted my shoes also in the "Foot Fetish" and "High Heels" group just to be sure that these people have also something from my photos. Since nobody complained so far, I guess it is fine.

### Re-add your photos to groups

Maybe this is a bit a spammer's approach, but you can re-add your photos to the groups of your choice after a certain time. Especially to get good photos even more seen. There are so many photos in certain groups that your upload might not get recognized. Therefore you just re-add them one week later again to certain groups. Delete it first and then add it again. Sorry, this is working and sometimes you should use this feature, just to re-promote some of your best photos from time to time.

### Share uploaded photos

In Flickr you can share your photos with your Twitter and Facebook contacts just with 2 clicks. Use this feature as not everybody is on Flickr the whole day. In Facebook they may see your posts and will look at, comment and fave your photo. This might be another resource to bring traffic to your photo stream. On Twitter they may get re-tweeted and then you get even more attention.

### The Flickr Explore

There is the Explore feature in Flickr where the best 500 photos per day are visible. This is a bit of a black box to me and I'm not sure, how you get listed there. It's a combination of views, comments and favorites, combined with the amount of groups a photo is in. If you want to get listed on Explore, you may have to follow another strategy than adding it to as many groups as possible. There is a service called Scout from BigHugeLabs where you can see, if you were ever listed on the Explore page of Flickr. I will talk about this feature in detail in the next chapter.

**Write comments and favorite other photos**

In order to get some attention on Flickr you also have to contribute some text to it. You cannot just upload photos and wait for the people to see and comment them. You have to do the same on other people's photos. It's important to give feedback to others. This helps you improving your eyes and you will realize that your view will change over time. The more you comment and favorite on non-contacts, the more people might look at your work. It's as simple as that…

**Find good street photographers**

Good searching skills are 75% of my job as an IT support guy. The same is valid on Flickr. You can either look through the photos of your contacts or you just browse through the photos on Explore. Another option is to search actively for key words like "Street Photography" and then sort by "Interesting". If you get too many of one photographer (e.g. Felix Lupa), just exclude him with "Street Photography -Lupa" and search again. Like that you will find probably your first 50 contacts with interesting street photos.
Another way is to browse through the big and good street photography groups. There is a group called "Street 1000views+100faves" where a lot of interesting street photos are stored. There you will also find some good ones.

**Participate in discussions**

Every group has a discussion board. Some of them are pretty active and "you should take a part in it. For example the "HCSP (Hardcore Street Photography)" group is a very popular group with some active threads to participate in. There are other groups where you can discuss great topics. I guess you understand, what I mean.

**Participate in contests**

In some groups there are contests or games taking place. This keeps you taking photos and also people will see your work. You get feedback and you can give feedback.

**Use the Stats feature**

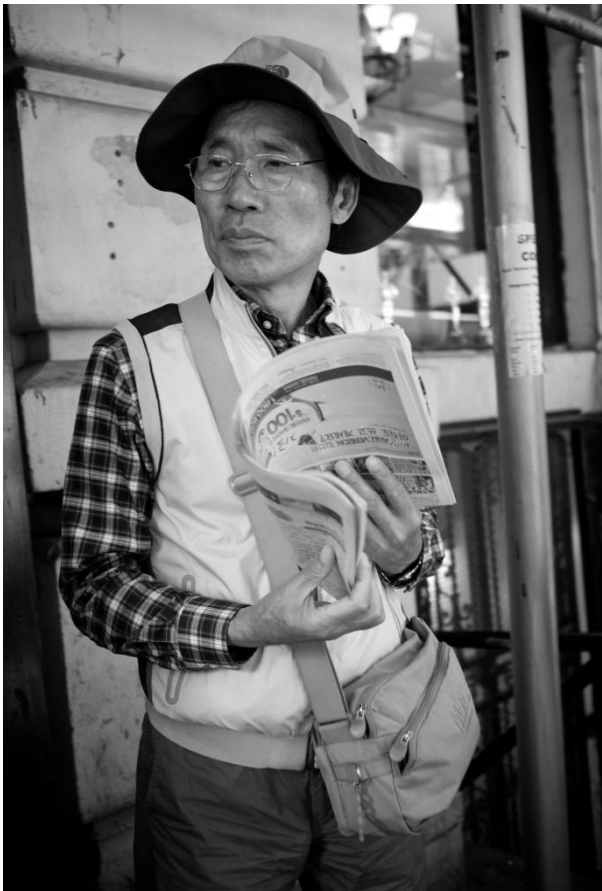
Flickr Pro provides you a statistic page. This page helps you finding out how your photos have been visited. It also helps you find people linking to your Flickr photos. It's not about telling them not to do so, but finding out why they do that. Maybe you can enter something to your tags or add the photo to a different group. It's all about finding out about the behavior of the Flickr user who visits your profile.

**Categorize your photos as Creative Commons**

I know this is a delicate topic and I will talk about this in another chapter. In Flickr it will definitely help you getting more attention. There are even web-sites specialized in free photos on the Internet and those people would find your photos on Flickr. When they like them, they want to see more of them. And you may have new followers.

**Conclusion**

It's all about marketing and the right action on Flickr. It all needs time. Not time to take your pho-tos, but time for "marketing" your photos. The decision is on you, what is the right way to go. Just keep in mind, just uploading a photo to Flickr without doing anything else to it, will not do the job. You should not wonder why nobody is interested in your really good photos. It's not about making high quality photos only; it's also about marketing them.



# Flickr Explore

**How to get "Explored" on Flickr**

Explored is the "Most wanted" feature on Flickr. Every day Flickr shows the 500 most interesting photos. This does not mean that these 500 photos are the best of Flickr. They are somehow the most interesting and most viewed, commented and favorited photos of a day. How does Flickr choose these 500 top shots every day? This is a state secret and I can only give you some information I figured out myself.

**Upload a good photo**

The first thing is a good photo or at least an interesting or funny one. People have to see something they like, something they can comment about. A photo has to make a difference, must be unique and appealing. You may upload a more mainstream kind of photo than a very special one. Then you have a good chance to get explored, if you follow the next points carefully.

**Looking good as a thumbnail**

People often have to judge by a thumbnail, if they want to open a photo or not. When your thumbnail doesn't really show something, nobody will look at it. That's why a lot of my portraits got explored.

**Fill in all the details**

Your photo should contain EXIF information, some tags (not too many), should be geo-tagged, have a title, have a description and should be in a few groups (not more than 5). Don't try to hide anything and don't try to spam your Flickr contacts with too much information. Just enter some simple and solid information about your photo. Not more and not less...

**Have a lot of contacts**

This probably helps the most in getting attention on your photos. But there are contacts you follow and contacts follow you. It's a difference and you should figure out, how many people follow your work. This can be found in your Contact list by clicking on "Who calls you a Contact?". You get more contacts by uploading good photos into the right groups. People, who are interested in the same kind of photography, may also like your work. Add these people to your contacts first and then they might add you as well.

**Don't add a photo to too many groups...**

While I was writing in a previous chapter to add a photo in many groups, for Explore this doesn't work. It is hindering you to get explored when a photo is in too many groups. I would even say that you should not add it to any group for the first 48 hours after the upload. If your photo doesn't get explored, you can add it to as many groups you like. If it got explored, you keep it off too many groups.

**Upload it early in the morning**

You have to be aware that early does not mean early everywhere in the world. When I upload something early in the morning here in Europe the day has not yet ended in the US. Therefore you should wait until the US wakes up, before you upload photos to Flickr The longer a photo has time to be seen, the bigger the chances are to get up the explore hierarchy. Actually it also depends on the location of your contacts. Generally I can say that you should upload after the Flickr day has started. In Central Europe Time this would be 09:00 am.

**Share it off Flickr**

Social media platforms may help you, sharing a photo. There is the Twitter and Facebook button on the top left of your photo. Use it at least once per photo right after the upload. I also have a lot of Twitter followers and they sometime re-tweet my photos, which brings me even more views. Please do not spam your social media followers. One note or comment is enough. Maybe you can do this twice within 24 hours, but not more. You should do that only for the really good photos, not for all of them. And of course a tweet during the day when people are in the office might be better than when they are sleeping. Use this function at the time, when most of your Twitter followers are online.

**Makes the viewer comment and favorite**

Find a way that the viewers of your photo will either comment, favorite or leave a note on it. It is not only the views which count; it is more the comments and favorites which are the key to success. You either ask for a good title or to share their best photo or even mark something in the photo with a note. It is important that they leave their comment and mark it as a favorite. I once read an article about Explore when someone suggested to put a note on the top left of your photo to remind people to favorite your photo. Whatever helps to get their attention, use it. Never spam your contacts with too many activities. Find the ones which work best.

**Comment and favorite photos of others**

You also get attention by commenting on photos of other people. They will look at your photos and tend to leave a comment as well. It's all about giving first before you can expect something from someone else. This needs a lot of time, but it’s worth the effort. You will look at the work of other street photographers and might get inspired.

**The timeframe of views counts**

The more views in a short time will help you getting explored. So it is important to do everything (upload, tag, geo-tag, share, …) at the same time. Ideally at the prime time, when most of your contacts and most of the Flickr users are online. Because then people will see it in their "Photos of Your Contacts", on Twitter & Facebook, in the groups (if you add it to some) and also by searching (through the tagging). It would get into Explored quickly and people will also see it there as well.

**Check the status on Scout**

Scout is a service from Big Huge Labs which shows the Explore status of your photos. You can see the photos that have been explored in the past. You can see the highest and the current ranking. You have to know that the Explore status can change and you can climb up or lose ranks over time. You can even get dropped from Explore, if you do something wrong. It can happen when you add your photo to too many groups after it has been explored.

# Marketing

**Introduction**

There are a lot of very talented photographers who lack some marketing skills. They just upload it to one community and that's it. They don't have a concept on how they "sell" their product. With sell I don't mean getting money, but more to become famous. Street photography is not about money, but there is much more potential some mouse clicks away...

**Make a good, unique and innovative product**

First of all you have to create a good product (meaning photos), which is innovative and unique. There is enough mainstream and boring photography out there. People want to see shocking photos from a new perspective, different points of view, in your own, recognizable style. In street photography it’s not enough to put your camera to someone on the street and press the button. There is much more and you should think about your style first.

**Show your product**

It's easy to say that you should show your product. Where and how you show it is much more important. You should upload it to the big communities of the world. Facebook, Flickr, 500px and other famous sites. It's important that you reach a lot of people who might like your street photos. Choose the platform wisely as you don't want to waste your time on communities which are not open to your style of photography.

**Share your product**

With the sharing possibility some people have a problem. Sharing means that you give away your work for FREE. Nobody will find your work just by accident. The more and the cheaper you share, the better. I mentioned the Creative Commons in one of the chapters. When you want to share, this is your way. When I see watermarks or read the word copyright on the about page, it makes me sick. There are a lot of people looking for free photos in the Internet every day. These are the people who will find your photos and use them. They have to mention your name (under the CC license) and this is free marketing, which is worth much more than when you sell a single print. Sure you pay with a photo, but you would not earn anything at the beginning anyway. No matter how hard it was to create it, you have to give something first and then you might get something back, if you have done a good job. But first of all, you have to share. Print postcards and share it with your friends. Put 10 postcards together in a transparent sleeve and leave it somewhere people would "find" it. Maybe on photographic places, exhibits, art galleries, on the toilet of "The Louvre" in Paris, trains or wherever people have time to look at them. People might like it, they might send it to their friends, they will talk about you, they will visit your website and so on… Maybe this will be the story of your life, which you can sell as a book. Just find new ways of sharing…

**Let your product get mentioned**

Check out blogs about street photography, they may write about you. Maybe you have a crazy idea or style they are interested in. Remember, prevent going out making boring photos. You have to have a concept in your photography to stand out from the masses. The crazier the better and people will be interested.

Send your photos to contests, compete with your competitors and take part of discussions in forums. The more people talk about your photos, the more people will see them. There are a lot of forums out there, so just find and join them.

**Tag your product**

In order to improve the success of your products, you should tag every photo with the maximum amount of tags and should add them to the maximum of groups (Flickr). A lot of people search such platforms by key words. Use rare and also common keywords, which might not 100% fit the photo. You want to get attention and for that, any word is fine. I have added my "Crossed…" photo also to the "Foot Fetish" group on Flickr. I have posted my "Tattooed…" photo also to tattoo groups, which may not have anything to do with street photography. But such people might be interested. At least they look at your photo, might share it and you get up the ranking ladder. Remember to use all the tags you have and add it to all the groups you can.

**Feed your Followers**

Your fans like your work and want to see new stuff. Therefore you cannot just make one good product, you have to produce it daily from new. They are hungry, feed them regularly, but don't spam them. One photo a day would be fine. Keep the quality and consistency at all times. Don't upload some crappy B-Sides. Either upload quality or leave it.

**Get in contact physically**

The online community is one market, the physical one another. I like to be online, but I also like to meet photographers in person. Everywhere I travel to, I organize photo walks to meet other street photographers and to share my knowledge. Some people from such walks became good friends and there will be new followers as well. But the main thing is the social aspect of such walks. It's fun to shoot together and to meet people you know virtually in person.

**Build a community**

The good thing about being online is the community aspect. People with the same passion are easy to join a community. So why you don't build your own one or at least participate in an existing one. The more followers you have, the more they want to know about what you are doing. Facebook and Twitter might be the best for this. Maybe also a blog, but a blog is only successful when it is being done on a regular basis. Also try to share your knowledge and keep everything transparent. I hate it when people hide their EXIF data of their photos on purpose. There is nothing to hide and nobody will get as good as you are by looking at your EXIF data. And if someone gets better than you, then you are not good enough.

**Build a brand**

Branding is important and keeps people recognizing your work. Choose a brand name or a pseudonym. There are too many photographers out there with their real name. It even makes your URL too long. I chose 85mm and still like it, although I don't shoot with 85mm at the moment. When I get a full frame camera, this may change. But I keep it and still use it, as I have chosen it at that time.

**Conclusion**

This chapter got much longer than expected, which shows that there is a lot of potential on how you should go about marketing your product. You better start today thinking about it and get some kind of concept on how you want to improve your product with the help of marketing. I nearly forgot to mention that there is also the Vivian Maier approach. You don't publish, you don't care about marketing and you will get famous after you die. Also a way of working…

Now, please go to Twitter, Google+ & Facebook to share the URL of this book to all of your friends: http://book.85mm.ch. Thanks for your cooperation.

# Copy is right

**Forget the “All rights reserved”**

A topic which is really sensitive in photography is the whole copyright situation. Some people think that they have to protect their work, no matter what happens. This reminds me of the music industry which tries the same thing since years and still loses market shares every year. In the days of the Internet, people have to change their mind set regarding copyright and making money from street photography.

***"Street photography is a way of life,***
***not a way of earning money…"***

Thomas Leuthard

**There is no market**

Sure there are people who can earn money with photography, but street photography is a special kind of art. Not everyone would hang this into his living room. Therefore I guess there is not a big market for street photography. In this case there must be other ways of earning money than by selling prints of your photographs. But this is not the topic of this chapter, we talk about the copyright itself.

**Stop watermarking**

There are people who watermark their photos. Some really do this in an ugly way where you cannot look at the photo anymore. Why are they doing that? I have asked one of these guys and it seems that some people have stolen his work in the past. What is the problem when someone takes your photo from the Internet? Why do you upload your photos to the Internet then?

The Internet is a different place, copying is easier and you cannot really protect your work, except you watermark right through the photo and upload it in a bad quality. The best way to "mark" your photos is probably to find your own style, everybody would recognize. Sure this is not easy, but it would be very powerful. Therefore you should not waste your time watermarking your photos, but you should go out shooting better and more consistent photos.

**The Creative Commons**

Another way to get your work spread around the globe is to mark it as Creative Commons. This means, people can use it, change it and re-publish it for free, but they have to mention your name. It might sound weird to some people that you give away your work for free, but you always have to give something first, before you can ask for money. The more people who will like and share your work, the more famous you get and the more people will follow you. One day you can start selling prints, give workshops or try to earn money in another way. I tend to say that you cannot start earning money as of day 1.
All my photos on Flickr can be downloaded in original size for free. You just have to mention my name, when you use it somewhere. The copyright still exists. I'm still the owner of the photo, but you can use it as you want. Since I do that, I see my photos in different blogs around the globe. All these entries bring people back to my Flickr account to see more of my work.

**Money doesn’t drive me**

I don't want to earn money with my kind of work. I just want to have fun, travel around the world, meet a lot of people and share my knowledge. Maybe one day, people would pay a lot of money to participate in one of my workshops. At the moment they are still cheap and this is fine. I don't want to live from street photography as I don't want to have the pressure to produce good photos. Today I can just hang out somewhere with my camera and I don't care if I have one or ten good shots at the end of the day. If you want to earn your living with photography, it is much more difficult and the pressure is getting much higher. I also don't want to teach photography every day. This is not what I like. I like how my life is at the moment. I have a job in IT which is paid well, gives me the needed flexibility to follow my passion and let me travel to the big cities of the world.

**Conclusion**

At the end of the day you should be sure, if you either want to share your work or protect it from some bad guy copying it. If someone is copying it, you can see it as recognition of your work. It's too complicated to sue someone on this planet for a stolen photo. Therefore you should get used to the fact that photos get stolen and will be used for other purposes. Be sure you work hard on the photography part, not on the watermark part. Find other ways to earn money than by selling prints or get rid of the thought to get rich from street photography. It's all about sharing; Sharing knowledge, photos and information. Go to your Flickr account and change your photos from "All Rights Reserved" to "Attribution", if you like this concept. Find more information about "Creative Commons" here.

# Your own Style

**How to find your own style**

You have to have a plan, an idea, a way of working and you have to do your thing. There are too many influences and too many people telling you other things. Don't look to your left or right, just look forward and focus on what you want to achieve. I often see aimless photographers who shoot everything or who try to copy a style of someone. Sure you have to get inspired, but sooner than later you have to find your own style. People should recognize your work by your style not by the watermark on your photos.

**Do not listen to others**

There is a lot of critic about my candid portraits nearly everywhere. There are people saying that it is not street photography, that they are meaningless, shocking, against the law or against the right of the person. This might all be true in a certain way or point of view. But if I would care about this, I could not do these photos anymore. You cannot and you don't have to please everyone. As long as they discuss a photo and there is a controversy, you are in people's mouth. And this is what it is all about. You have to polarize nowadays to make a difference in photography. With landscape and flowers you cannot get the attention of the people anymore. You need more; you need something new, something they have not seen before. It's difficult, but possible.

**Do not follow the crowd**

If you want to go mainstream, street photography may not be your best choice. Mainstream street photography is what we see every day. You just hold your camera out to the streets and make a shot. This will never make a difference and people would not even open it on Flickr Find a different way, a different angle, a different processing method, a different style and stick to it. It might be hard at the beginning, but it takes time. There must be a constant flow of similar images in your photo stream that people realize your style and recognize you as a solid street photographer.

**Same way of processing**

It's important that you choose a way of processing, a format, a choice of color or B/W and stick to it for a long time. This makes people recognize you from your photos by looking at them. I often changed my style over the last 2 years. I even struggle with B/W versus color today. This makes it difficult for me and also for the viewer and followers. I don't know how to get around it. But sometimes I just see new things or make a shot differently. I cannot just do candid portraits for the rest of my life. This would be too boring. So I do different things on the street, have different ideas and often try out new things. This is not productive towards building up your own style or your personal handwriting. But I'm working on it.

**Same gear, same look**

Not changing your camera or your lens is very important for your own style. I have a Nikon with a 50mm and a Lumix with a 20mm. I do completely different photos with these cameras and you can really see that. Try to keep your interest to one camera and maybe also to one prime lens. It may sound boring, but it will help you getting a solid and continuous style, which people will recognize. This is really important for you to settle on a certain way of taking photos on the street. It's very tempting to try out different things, but you shouldn't. Maybe I should sell my Nikon D7000 and keep shooting my GF1 only…

**Stay on the f*cking bus**

There is a good article called "The Helsinki Bus Station Theory". It's absolutely correct and I can only agree to that theory. It's the essential point in becoming a good and well known photographer. Sure you may do other photography things to relax, but one day you should invest your time on your No. 1 project only. If this is not street photography, you can stop reading this book. You can ride different buses all day long, having a lot of fun, but not getting anywhere. But if you take the right bus, staying on it no matter what happens, you will get where you wanted to. That's all about it…

**Diversification for recovery**

I have a lot of time to shoot in my life. I get often fed up with street photography after long photo walks. I get some paid work sometimes which I see as recovery work. Just to relax and do other things in order to get back to the street. I would not be able to just shoot street forever. I would have to take longer breaks to survive. With some diversification it works better. Some days ago I was shooting fireworks for fun. It was challenging as I have never done that before. I learned once again that any kind of photography will help you getting better. It's all about practicing in different areas.

**Don't publish it**

I shoot flowers sometimes; I did fireworks some days ago. BUT, I do not publish this stuff anywhere else than Facebook. There I don't have a huge street photography community and these are friends who like to see any kind of photography from me. They don't follow me because of the street photography aspect. I would never publish a non-street photo on my Flickr profile. This means you have to be consistent in your publishing to follow your style. You may get another account for other work, but don't complain about missing time. Focus on street photography, nothing else...

**Conclusion**

Don't get distracted by the tempting world of photography. There are so many areas, so much technology, so many things and ideas to try out. You should rather concentrate on your style than on technology. If you do not concentrate on something, you will not get among the average. And average photographers there are too many out there. You don't want to end up like them, do you?

***"Work hard on your style, not on your watermarks..."*** - Thomas Leuthard

# Some Excuses

**Get some good answers**

While taking photos on the street, there are sometimes situations when people ask you questions. Most of the questions are based on curiosity and you can answer them easily. Often a good answer or excuse will let you keep your shot. You have to decide on your own, if you want to be honest and tell the truth. You can try to convince the person with an excuse to keep the shot.

**Choose the best excuse**

"I just shot this building in the background and you walked into my photo…!"
"I'm a tourist and I document life in the city"
"I have this new camera I'm testing today…"
"Do you know Bruce Gilden? He is even worse…"
"You should see Eric Kim, he is a creepy Korean tourist with a Leica M9…"
"There is this contest on Flickr I'm participating in…"
"I'm a photo student. Our teacher wants us to shoot people…"
"I work on the 100 Strangers project…"
"I love your beautiful eyes…"
"You have an interesting face…"
"I love your style…"
"You are hot. Can I have your phone number…?"
"You look like my grandmother…"
"I'm a talent scout. Do you want to become famous…?"
"I'm a famous photographer looking for new models…"
"I thought you are a celebrity…"
"I thought you are a famous actor…"
"I took your photo, now you owe me 10 dollars…"
"I want to marry you…"
"Elvis is alive…"
"You look like Osama Bin Laden…"
"Is this your wife or just a cheap hooker…?"
"Don't look at me, it wasn't me…"
"My camera is stuck, it shoots by itself…"

"I have a really ugly wife at home and this is curing me…"
"Yes, I'm a pervert. Thanks for helping me getting some satisfaction…"
"I'm an investment banker. The recession made me do that…"
"I'm young and need the money…"
"I have an unhealthy addiction to ugly people…"
"Others use drugs; I do candid portraits of strangers…"
"You will be on television tomorrow…"
"We are making a movie, please stand back…"
"This is a crime scene investigation. I cannot answer your question…"
"Your wife wants me to observe you. Bring her some flowers tonight…"
"I will sell your portrait to a charity to teach disabled children photography"
"Give me your address, I will send you a print…"
"One day you will be proud that I took your photo…"
"No, I cannot delete the photo, it's on film…"
"…" Pretend that you are deaf-mute.
"…" Pretend you have the Asperger-Syndrom

# Traveling

**85mm and the City…**

For the sake of street photography I could travel to a lot of different cities so far. For the last two years I was travelling only to places where I could also take photos in the street. I love exploring new cities and document life in such foreign places. Together with the local food it's an experience I would never want to miss. I cannot understand why people prefer hanging out at the beach…

**Where to go…?**

I like the big cities where there are a lot of different people. Depending where you live this may be the capital of your country. I don't think that there is a best city to shoot in. "The bigger the better…" is the message. We normally like places which look different than our home city. Photos of people from a different race, wearing different fashion or looking different in any way, interests us. That's why I like the tourist places in the cities of my country. There you see other faces which are unusual to the normal inhabitants. Like that I can shoot some Indian looking people and I don't have to travel to India. The same happens to the Chinese and Japanese tourists in Zurich and Luzern.

**What to do…?**

First of all you just explore the city yourself. The first few hours are the ones which really hit you in a new city. You should keep this experience for yourself and really enjoy it. After one day of exploring a new city you should also try to meet local photographers. I always try to hook up with street photographers through Flickr, Facebook and other platforms. For me this is part of the experience and I want get to know new people, get new views on street photography and can share some of my knowledge.

# The Best Time

**What is the best time to shoot…?**

This depends quite a lot on what you want to express with your photos. In the rush hour at the railway station in Zurich you can capture stress and motion. On a normal morning in the streets you can capture people preparing for the day. I like the time before the shops open. Then you see people cleaning windows, washing pavements, preparing their shops. These are all things we normally don't see every day. And everything we don't see every day seems interesting to us. We don't want to get bored with the daily stuff; we want to see new things.

**Different times, different motives**

Try to get out on different times and weekdays, as there is a huge difference. You will see and feel the street in a different costume and heartbeat at different times of the day. You should experience these different flavors of the day a street provides. Sometimes it is quiet, sometimes it is busy, sometimes it is clear, sometimes it is crowded. This is the uniqueness of street photography. If you have not explored the night yet, you should do that as well.

**Same time, same people**

I have experienced one thing while I was shooting during lunch breaks for several months last year. There are the same people at the same place at the same time. Zurich is not a small city and you still see the same people at the same time. This can be an advantage, if you miss a shot, but can get boring, when you really think about it. This might also happen, when you carry your camera to work. When you have normal working hours, you will see the same people in the bus or on the way to work. Therefore you should go to work at different times and different routes, if this is possible. This will give you a different view to your city and your way to work.

**Make a series**

It's always interesting to make a series of something. Like "early Sunday morning" or "Lunch time". There will be photos of runners, dog walkers and old people walking on a Sunday morning. While there will be people eating, shopping, running or doing other things at lunch time. I guess every hour of the day has a certain story to tell. You just have to go out to the right place to capture this story with your camera.

**Conclusion**

There is no right time to shoot. It's more your interest and motivation about capturing the right thing at the right time at the right place. You cannot expect certain things happening somewhere, when the time is not right. You should choose your themes and topics according to the time you are shooting. Then you go to the street and make the best out of the current time of the day. Be sure that you spend the available time wisely.

# New Places

**Somewhere you have never been**

After talking about different times, there are also different places. Most street photographers walk up and down the main streets of a city to hunt for their motives. Why don't you choose different and new places to make your street photos? There are so many opportunities where you have not been.

**Supermarkets**

Have you ever taken some shots in a supermarket? Why not? Go there and try it. Maybe you should not try this with your biggest DSLR. Just use a discrete point and shoot camera or something like my GF1. This works fine, I have tried it out already. There are interesting things happening in a supermarket.

**Cafés**

In restaurants and cafés you often see people doing interesting things, apart from eating and drinking. Maybe the light situation is a bit difficult there, but you should give it a try. Use a solid stand for your camera and you will be fine.

**Department Stores**

Although it might not be allowed to shoot in stores, you still can observe interesting moments there. Don't ask, just go there and take some shots. You can still pretend you are a tourist and that you don't have an idea at all…

# Balancing

**The right balance in street photography…**

In real life there should be a balance between your working, sleeping and living behavior. In street photography it's about the same. There are roughly three areas you can differentiate: Shooting, Processing and Sharing

**Shooting**

The time to shoot in the street is the most important one for me. It is the action which makes me as a street photographer worth living. It is the purpose of my being. If I don't shoot, the other two areas don’t even make sense. You may think that you should go out and shoot as often as you can and don't spend too much time in the other two areas. Not really a good idea…

**Processing**

When you shoot in RAW you have to process, but this does not mean that you are a Photoshop artist and should spend many hours in front of your computer. Keep the processing to a minimum and spend the time you free up with sharing and marketing. You can limit the processing time by creating your own style. This means you do the same type of processing which can be recorded as a pre-set or action. Then you can just apply this pre-set to your photos and save a lot of time.

**Sharing**

As already mentioned in the marketing chapter of this book, marketing is underestimated and often inexistent. You should probably spend an equal amount of time sharing your work and your thoughts with others, than you shoot in the streets. You can make a big difference in bringing your photos out to the world, when you really focus on this phase. Sharing and socializing is very important in order to get your work shown to a big audience around the globe. You may discuss and comment the work of other photographers regularly. You may also participate and organize photo walks to get in contact with other street photographers. Especially outside of your town you should get more known. With the Internet you can reach nearly everyone.

**The right balance**

It's difficult to say, but three equal parts might be fine. I would say that processing is not that important to me. I spend probably 40% of my time shooting, 10% of my time processing and 50% of my time sharing and marketing my photos. Sure this is different for every street photographer. The important thing is that you should think about it, especially if your day does not have enough hours. Then you should focus on the area which is most important. Don't forget the fun factor as every area should be at least some fun. If you don't like something, you may not spend too much time doing it. The downside of this is that you may not be as good as you should in that area. There might be room for improvement to equally balance your photography time.

**Conclusion**

The day has 24 hours and we have to deal with this fact individually. In order to balance your time and tasks in street photography, you should think about everything. It might be better you shoot only 1 hour than the whole afternoon and process the photos right afterwards. If you don't process right away, the photos might get forgotten. Try to shoot, process and share within 24 hours. Then the job of the day is done and you can delete the remaining photos. Your mind will be free for the next day of shooting in the streets. I know that I also have some unexposed exposures on my computer which I should sort out and process. I'm not perfect in this manner as well, but I'm working on it.

# The Future

**How long will it take…?**

I'm wondering quite often, how long it will take until street photography gets forbidden. There are many people who tell me, that in their country people are quite aggressive towards people with cameras in public places. There are not many laws which cover street photography yet. With the growing amount of digital cameras the crowd will shout for a law to protect their privacy. I'm not sure, if this will happen and how this will affect street photography as a culture. We should take our chances today to ensure we can more or less legally take our street photos. We don't know how the situation will look in 5 years.

**What about the future…?**

How will street photography look like in the future? I guess that there will be a lot of people doing it, as there are already so many. I also think that it will get more difficult to take photos of people, the more street photographers that are out in the streets. Cameras will get smaller, faster and more intelligent. This will not really affect the scene. There will always be different styles, different opinions, a lot of resistance because of privacy issues and a lot of discussions. The basics of photography will remain the same. It is what people do out of it and how they develop their own styles. This is the only thing which could change the whole scene completely. Maybe we will see more photos in color or there will be new styles developed, which could affect street photography as a whole.

**What you can do…?**

We have it in our hands what will happen to street photography in the future. I know that I'm not the person with the biggest respect concerning other people. But we should still try not to kill this kind of photography by stalking people in public with our cameras. We should be discrete about taking photos and not step too deep into people's privacy. Although there is already a kind of scene out there, we should stand closer together and keep sharing our thoughts and comments about this style of photography.

**May this last forever…**

I cannot think about a life without street photography. I hope this will still be possible for many years without problems, laws or other restrictions. Let us work together to fight for our rights as street photographers to document ordinary life in public. Together we are stronger and together our voices are heard. Let's stand up to ensure that we can still do what we do today in many years from now.

*"Street photography is art and if art is a crime, please God, forgive me."*

Thomas Leuthard

# Thank you

Dear Community

This is the page to thank all of you for your support. This book would not be possible without you. You, who encouraged me writing, sharing, discussing, meeting all over the Internet and in the physical world. Although I do not know most of you, it was a pleasure sharing my thoughts with you. Maybe you can share some knowledge with others as well and "Pay it forward" in another way. As already mentioned at the beginning, I do not write this book for the sake of money, but for the sake of sharing. I like to share my knowledge and I am happy when you will become a better street photographer after reading this book. If you like this book, share it with other photographers, tell it to your friends and provide feedback to me. Do not forget to go out to "transform" the knowledge into your photography. Feel free to keep in touch through the different platforms below and drop me a line, if you are in Switzerland. I hope I can meet some of you one day somewhere in the streets of this world to shoot together. Thanks for reading till the end. This was not the only book; there is already a second one in progress. Stay tuned…

Thomas Leuthard

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# Going Candid...

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